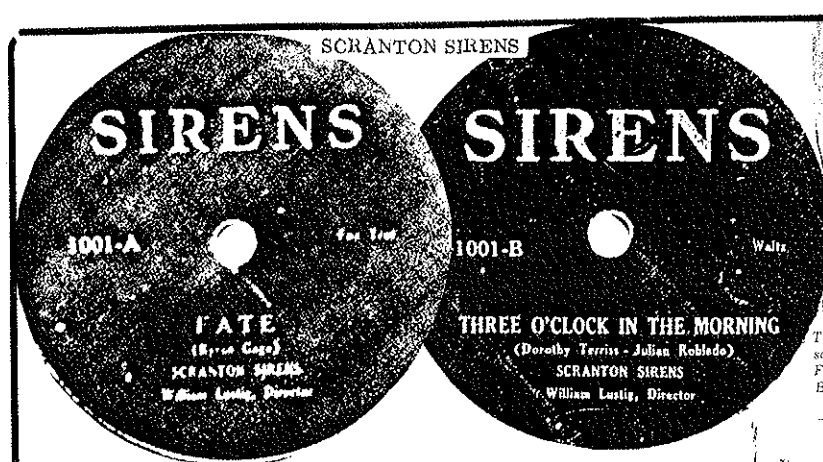


The Original SCRANTON SIRENS (l. to r.): Alto saxist Sid Trucker; alto saxist James Dorsey; trombonist Thomas F. Dorsey, Jr.; trumpeter Fuzzy Farrer; banjoist Tommy Edwards; tubaman Carey Barney; violin-leader Billy Lustig; drummer Joe Settler. At the piano: Itzey Riskin (now Rex Irving) who supplied this picture.

SIRENS! SIRENS! HERE COMES IUSTIG'S TRUCK -AND FOLLOWING 'EM IS LK'S 'FIRED' OR 'POLICED' RESEARCH -compiled by LEN KUNSTADT

STRENS 1001 A and 1001B
A- FATE - Fox Trot
B- THREE O'CLOCK IN THE MORNING- Waltz

" Jimmy Dorsey and brother Tommy Dorsey: initial recording adventure before any of the known Dorsey recordings"(LK)

" Jimmy Dorsey and Sid Trucker imitating Hawaiian guitars with their alto saxes on Three O'Clock In The Morning"(Amy Lee-Metronome)

Yes folks! These are indeed significant sides for research purposes. Some young lad at our Record Research Associates confab passed on these photocopies to LK on January 5, 1991. Unfortunately LK did not get his identity after much intense investigation of his name and whereabouts in the ensuing months. What LK needed was matrix numbers which would correlate that the above sides were indeed the OKEH recording session of Billy Lustig's Scranton Sirens which was reported in Amy Lee's superb article on the S.S. which appeared in the May 1940 issue of Metronome. We have included some choice paragraphs along with a band photo of the Original Scranton Sirens which boasted the Dorsey brothers, Sid Trucker, Itzy Riskin (later Rex Irving), etc. Amy Lee, who was indeed one of Metronome's finest columnists with a penchant for historical lore, certainly showed her mettle with this Scranton Sirens exploration. Her great serializations on Jean Goldkette and later the Dorsey brothers in these 1940 Metronomes are vigorous models of research investigation and reportage that are indeed great reference works for future generation researchers and writers to feast their eyes on. LK is one of 'em. John Chilton's excellent revised edition of his "Who's Who of Jazz" must have got wind of the above titles (source unknown)(probably heresay) and referred to them in his Jimmy Dorsey entry this way: "... Billy Lustig Scranton Sirens and with that group made first (private) recordings 'Three O'clock In The Morning/Fate.' That was it. Apparently John never saw Amy Lee's first hand pioneering Metronome 1940 Scranton Sirens survey. He referred to them as (private). LK is of the opinion that these "Sirens" recordings were recorded and custom pressed for Lustig by Okeh records -and were utilized by Lustig for sale by Billy Lustig. at the innumerable musical engagements of the S.S. They may have even made the stores, too! in the Scranton environs and beyond even stretching into New York City where LK believes the recording date and custom pressing took place. Research to corroborate LK's opinion needed!

First Changes

Its reputation as a good dance band grew. Changes in personnel and instrumentation took place. One banjo was dropped; the horn in F disappeared. Sid Trucker came in on alto sax.

There was a band playing an amusement park in Baltimore, known as Dorsey's Wild Canaries. Billy Lustig persuaded the kid with the terrific sax technique, Jimmy Dorsey, to give up the Wild Canaries and join the Sirens. As soon as Jimmy became a Siren, he began telling Billy he should hire his brother Tommy. For his audition, Tommy played When You and I Were Young, Maggie, and got the job. A trumpet was also added. Billy heard Fred "Fuzzy" Farrer, then director of a small brass band in Scranton, play in a music store. He liked him, hired him with a guarantee of \$90 a week. Fuzzy played his first job with the Sirens on Sunday night at a dance hall at Moose Lake, near Scranton. The band ran the hall co-operatively and it was the only place allowed to remain open on Sunday night in the state. Because he was so good, the boys felt that Fuzzy should be included in the profits. They came to \$88 apiece. Fuzzy, amazed at seeing so much money all at once, and believing it was his week's salary, asked why two bucks had been deducted. He wouldn't have had to ask today. It would have been Social Security.

Enter: Itzey Riskin

In accord with the band's progress, Sid Trucker was added on alto sax, and Irving "Itzy" Riskin took Russell Drum's place on piano. The band learned most of their numbers from the piano. Itzy was really the band's first arranger, though hardly in the sense of band arrangers today. According to him, to make a full score for all of seven men was like starting a trek across the desert. Arranging then was a big, novel adventure.

There were no blues, no fast, no slow tempos. The Sirens were strictly a dance band, playing to the feet, rather than to the ears of their customers. And their customers were made up of the Polish and Slavic people who lived in the coal mining districts of Pennsylvania. They loved to dance for the sake of dancing, and they demanded one, good solid dance tempo. There were no dimly-lighted, smoke-filled night clubs, no bawdy faces, very little drinking. The fun was wholehearted and orderly. Pennsylvania was considered the real testing ground of a band's ability to play good dance music.

The Sirens made only a few records for Okeh, the most famous of which was their recording of Three O'Clock in the Morning, on which Jimmy and Sid Trucker imitated Hawaiian guitars with their alto saxes.

THE ABOVE ARE EXCERPTS FROM AMY LEE'S MAY 1940 METRONOME "SS" ARTICLE

Next research objective is the recording date or approximate -which could be facilitated by any matrix numbers appearing in the run-off grooves. Owing to the fact that LK was unable to locate the young lad who more-than-likely may have had the above Sirens disc, the matrix numbers remain a mystery -and therefore hinder research in trying to establish a dating. LK did some roundabout research on the recordings of "Fate" by Paul Whiteman, Vincent Lopez and Ted Lewis and discovered that they were recorded between September 1922 and January 1923, perhaps the period when "Fate" (smiles!) enjoyed its most popularity. Puleeze! research colleagues! LK awaits the matrix numbers with baited breath. It will be a matter of "Fate"(smiles,encore!) if you come through. It could help date the very first Jimmy and probably TommyDorsey on disc which LK took a guess it was either recorded in the Spring or Summer of 1923. So check your records -and send this scribe-ler the general description of the actual record, its color, and any related facts -and MOST OF ALL the MATRIX NUMBERS, MATRIX NUMBERS, MATRIX NUMBERS. YES!!

In closing this S.S. labels preliminary objective investigation,perhaps there may have been other releases in Lustig's S.S. 100 series!



Ethnic Music on Records

A Discography of Ethnic Recordings Produced in the United States, 1893-1942
RICHARD K. SPOTTSWOOD

With a foreword by James H. Billington, Librarian of Congress

This impressive compilation offers a nearly complete listing of sound recordings made by American minority artists prior to mid-1942. Organized by national group or language, the seven-volume set cites primary and secondary titles, composers, participating artists, instrumentation, date and place of recording, master and release numbers, and reissues in all formats. Because of its clear arrangements and indexes, it will be a unique and valuable tool for music and ethnic historians, folklorists, and others. "Without question, *Ethnic Music on Records* is a magnificent, monumental achievement, an aid not just to musicologists and historians but to all students of American society and culture. It effectively documents what too few scholars know, the enormously rich musical inheritance of our many ethnic groups. Spottswood's meticulously high standards of gathering the information make his work a landmark reference." - Victor Greene, author of *American Immigrant Leaders*

Volumes in the series *Music in American Life*

Publication of this work was supported in part by a grant from the National Endowment for the Humanities, an independent federal agency.

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Vol. 4, 904 pp., Vol. 5, 512 pp.:
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1990, ISBN 0-253-01718-3.

VOLUME 8

Record Label Abbreviations 2965
Artist Index 2967
Title Index 3067
Record Number Index 3719
Matrix Number Index 3951

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Vol. 4, 904 pp., Vol. 5, 512 pp.:
Vol. 6, 760 pp., Vol. 7, 649 pp.:
1990, ISBN 0-253-01718-3.

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About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLY. There is no present subscription system BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER, BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&B etc) recordings

The following back issues of BLUES RESEARCH are available:
ISSUE 3 - Aristocrat, Chess, Chief, Rhumbogie, Sultan, Sunbeam, etc.
ISSUE 9 - Washboro, Exallie, Nance, etc - and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Dine, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., H.L.G., Stratos-8
(Att: Issue 17 was incorporated into RR issue 129/30)

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227/8 229/30 231/2 233/4 235/6 237/8 239/40 241/2 243/4 245/6 247/8.

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(PART THREE
(cont'd from
RR 247/8)

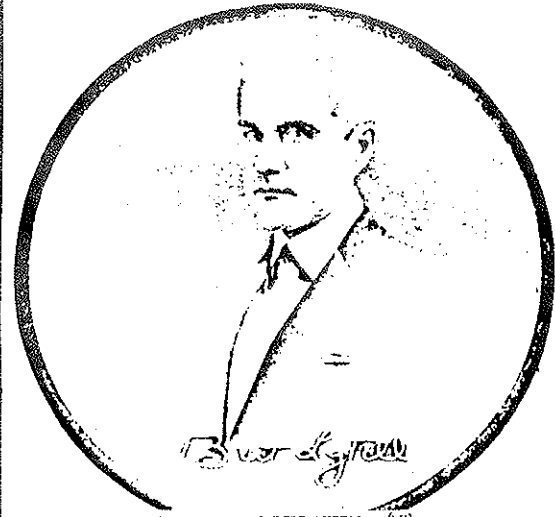


(1) The Talking Machine Journal for July 1920

Talking Photos Open Up New Field

"TALKING Photos," just now being put on the market by the Talking Photo Corp., of which Robert B. ("Pat") Wheelan is president, gives the talking machine dealer splendid opportunity to tie up with the twenty million movie fans in this country, and to make himself really an important factor in the movie game, which is perhaps one of the most profitable that we have. "Talking photos" are an original form of phonograph record. On one side, surrounded with an artistic frame effective in gold, is a picture of one of the great "stars" of the screen with the signature of the star across it. On the reverse is a real record of that star's own voice, which gives

graph record will make appeal. Today a movie fan is interested in particular stars. So universal and so strong is this form of admiration that it is said one of our biggest movie stars receives over three hundred and fifty-two thousand letters a year. More money is spent in advertising moving pictures than even in advertising phonographs, and with a good stock of these talking photos in his shop a dealer falls heir to the benefits of all this advertising. Especially will he do this if he ties up with the local moving picture theatres and makes his displays in connection with the weekly changes of productions there. The fan who has bought the latest "Talk-



(autograph of BERT LYTELL -/LK)

Picture Ride of the New Talking Photo, Showing One of the Big Movie Stars

either an account of some thrilling personal experience of the star, some funny story, or an affectionate greeting to the star's large group of admirers. This makes a combination which will undoubtedly prove practically irresistible to a movie fan, for the material in the talks is original and always highly personal. The photographs are highly artistic and many of them exclusive. The whole shapes up as an extremely attractive little item, and is just as effective when hung as a picture on the wall as when performing on the turntable of a phonograph. The cut of the record is such that it can be used on practically any form of phonograph, without attachment.

Few dealers realize what a tremendous enthusiasm there is among movie fans and how eagerly they go after any item connected with their particular favorites. These little records add speech to the speechless drama and give the movie enthusiast the sound of his favorite's voice which heretofore he has lacked. This is something he will, of course, cherish very highly.

There are at least twenty-one thousand picture theatres in the country with an average attendance of over one thousand a day, so that there are over twenty million daily visitors to the moving picture places, and this number can justly be quoted as the minimum of the absolute "fan" to whom this little phono-

graph Photo of his favorite is already started as a collector, and after he has purchased a picture and talk of his second and third best favorite he is a confirmed collecting bug along this line.

Pat Wheelan, who originated and is developing this interesting novelty, has had wide experience in the toy and novelty field, where he has put over some very important successes. This present idea he started before the war, but his work was interrupted by his two and a half years' service in the army. Since the armistice he has been developing the scheme and has now everything in running order and is on the threshold of big production. He has over one hundred and fifty-seven of the leading movie stars now under contract in addition to a group of about a dozen now all complete. He plans to make releases about every month, and there will shortly be Talking Photos of Wallace Reid, Norma Talmadge, Constance Talmadge, Billie Burke, Dorothy Dalton, and some others on the market.

This new product in the phonograph field is highly interesting, and offers the dealer an opportunity to get into a new market which should prove highly profitable. The "movie fans" these records bring to him should easily be developed into customers for the standard class of records.

OPERATION "TALK-O-PHOTO RESEARCH. ****
coordinated by LEN KUNSTADT -PART THREE ***
Initial research via George Blacker and George Wilson
in RR 243/4 (Part 1) and RR 247/8 (Part 2).

Folks! some very fascinating documents have come our way. One(1) was the opening shot for Talk-O-Photo (for space savings we will refer to the label as T-O-P) -via a newsworthy heralding report from the July 1920 publication, the industry's Talking Machine Journal, which was presented to us by DAVE GOLDENBERG of TAJHC meritorious service awards distinction. Number two(2) was an advert from the industry's July 15, 1920 issue of the Talking Machine World sent to us by "Antique Phonograph Magazine" major-domo ALLEN KOENIGSBERG heralding T-O-P- artist Anita Stewart. Both documents have expressive historical connotation which lift the veil of mystery regarding this extremely rare label. (3) Are the T-O-P artists legit?

(1) The Talking Machine Journal's T-O-P reportage speaks for itself rather avidly. It not only takes in the history of its president, "Pat" Wheelan, -but promulgates the marketing, merchandising and publicity aspects of having such a recorded product on the market for movie fans and dealers. This article also plays up its potential as a "collector's" item -and as an artistic photo autographed by the artist which could be "hung as a picture on the wall".... So folks! when you're out collecting, look on yonder wall. It just may have a T-O-P photo! Have you certainly hit the jackpot with your fine contribution to T-O-P research. Did you find your T-O-P's on a wall (smiles)? More from Dave on T-O-P in a forthcoming issue.

(2) The Talking Machine World T-O-P advert from Al Koenigsberg included some very interesting research-wise wording. Perhaps the most important is that minute line below the address which declared "Manufactured under exclusive license granted by Talking Book Corporation" which was a major New York outfit with international connections -and which had many diversified custom recordings under their own logo -and which I believe were apparently recorded and pressed by Emerson Records, a number of them in the Emerson 21000 matrix span which was the same span that the T-O-P's showed up. We have some samples of T-B-C products which were 4" inches in circumference, one being a custom job done for "Rotary Toledo", matrix 21h05-1 which annotated "Designed, Manufactured and Exclusively Produced by TALKING BOOK CORPORATION, 385 Fifth Avenue New York". The T-B-C and T-O-P plot thickens! Just a few numbers away from the T-B-C address is T-O-P at 33h Fifth Avenue (Intriguing eh!) which certainly shows a close connection geographically between T-B-C and T-O-P. Another T-B-C that we have is a very unique picturesque 4" disc which is permanent attached to a cardboard illustrating a drawing of a mocking bird -9 3/4" (H) by 6" (W). The record label information indicates "Patents Pending" and "Copyrights U.S. and Internat". Allen K do your thing! On the reverse of the cardboard picture of the mocking bird there is quite an elaborate description of the bird. Further information on this side indicates that it was "Copyright 1918" by T-B-C and T-B-C also defined its endeavors as "Publishers of Talking Story Books and Talking Toys". Oh Yes! its matrix number is 21h073-2, another one to add to the 21000 matrix series run. Do any of you folks out there have any of these 4" jobs? The matrix numbers are in the run-off grooves!

(3) ARE THE T-O-P ARTISTS LEGIT?

The multi-talented all around documental researcher and author T.M. BROOKS and the fellow who started all this research, GEORGE WILSON provided your coordinator cassette reproductions of their MAE MURRAY, T-O-P (90) 21590-2 recording for the purpose of comparing kae's T-O-P voicing with a RECENTLY DISCOVERED DISC presented to us by researcher NETL CORNING of MAY MURRAY's 12" COLUMBIA A 7506, recorded July 2, 1913 (ref: Chmura's Columbia recording files) to find out if the voices were similar. LK AUDITIONED BOTH AND FOUND THEM INDEED SIMILAR. In LK's opinion she had a fine dramatic speaking projection with a bell like quality at the end of her syllables. She even sang a few licks on her Columbia. I believe that this may quell some statements made by a number of our elite researchers that kae's voice on the T-O-P may not have been legitimate but perpetrated by a "bogus" "elocutionist". This affirmative comparison of kae's voice is confined to kae. The other T-O-P stars need comparison projects -however LK is of the firm opinion that all are legit!

(2) The Talking Machine World for July 15, 1920

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THE TALKING MACHINE WORLD

JULY 15, 1920



Picture ride of record

"HITCH YOUR WAGON TO THE STARS"

and make new customers out of the 20,000,000 movie fans

TALKING PHOTOS

"SPEAK FOR THEMSELVES"

A Combination of

Phonograph Record of the voice of the star
Artistic photograph of the star
Autograph of the star

Will play on any machine on which a steel needle is used.

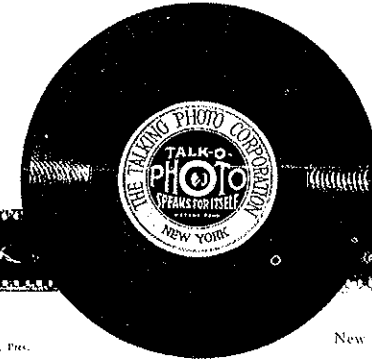
A most effective presentation of the great screen favorites whose enthusiastic friends are numbered by the hundreds of thousands. One of the most attractive novelties ever introduced into the phonograph field. An irresistible seller.

The first purchase starts the "fan" on a collection; the rest is easy.

Records by the following artists now ready:

Mildred Harris Chaplin, Lew Cody,
Vida Dana, J. Warren Kerrigan,
Mary Miles Minter, Bert Lytell
Mac Murray, Tom Meighan,
Gloria Swanson, David Powell,
Anita Stewart, William Russell,
Gloria Kimball Young, H. B. Warner.

New issues monthly. 100 leading artists under exclusive contract. Retail price, 35c, three for a dollar. Samples on request.



TALKING PHOTO CORPORATION,
338 Fifth Avenue,
Robert B. ("Pat") Wheelan, Pres.

Manufactured under exclusive license granted by Talking Book Corp.

New York

Coordinator LK blew up that minute print above because of its utmost significance in tracing the lineage of T-O-P

OBIT

VARIETY ISSUE OF MAY 10, 1961

ANITA STEWART

Anita Stewart, 63, one of the early silent pix stars, died suddenly May 4 at her Beverly Hills home. Her body was found by her sister, Lucille, also a former actress.

Actress, who retired from the screen in 1928, was a contemporary of the Talmadge sisters, Norma and Constance, and the Gishes, Lillian and Dorothy. For a number of years she and the late Earle Williams were a top romantic team, along with Beverly Bayne and Francis X. Bushman, and May Allison and the late Harold Lockwood. She also appeared in a number of serials.

Making her screen bow in 1912 in Vitagraph's "The Wood Violet," she remained with the J. Stuart Blackton company for some years, and gained status in title role of "The Goddess." "The Girl Phillipa" further strengthened her as a star, and she made several dozen starrers before swinging to First

National in 1919, where she starred in such films as "Virtuous Wives" with Conway Tearle, "Midnight Romance" with Jack Holt, and "Mary Regan" with Frank Mayo. In 1925, she went to Tahiti to make "Never the Twain Shall Meet" for Metro, one of the first pix to be filmed there.

One of the wealthiest women of the screen, Miss Stewart retired for several years, then returned for Columbia's "Name the Woman." "The Romance of a Rogue" and "Sisters of Eve." She left the screen before making a talking picture, but for five years in the late '20s and early '30s sang on the stage for Publix, Loew's and RKO circuits. She also made personal appearances in Europe in the '30s.

Surviving is her widower, George Converse, whom she married in 1928.

(3) Are the T-O-P artists legit?
The kae Murray 1919/1920 T-O-P vs. the May Murray 1913 12" Columbia for aural comparison purposes. Yep! Their voices are similar! So at least kae is legit on T-O-P!



MAE MURRAY ON T-O-P
(see feature in RR 247/8)

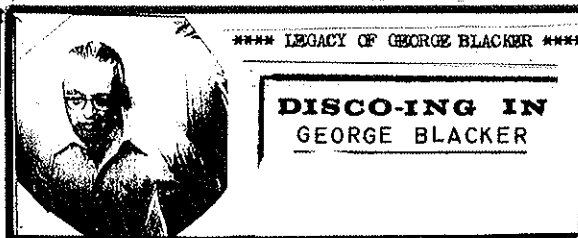


SOURCE: CHMURA'S COLUMBIA "MATRIX" FILES AS MAE MURRAY!

MATRIX NO.	CATALOG NUMBER	RECORDING DATE	TITLE
35754	GO A7505 (12")	JULY 2, 1913	THE STORY OF BUSY MARY
35755	GO A7505 (12")	JULY 2, 1913	THE TOYMAN'S SHOP

T-O-P research will continue via ace discographical scholars MARTIN BRYAN and WILLIAM BRYANT with their analysis of the EMERSON/ALODISC 21000 matrix series connection with specific attention given to the 21500 mx. span which housed many of the T-O-P releases....

T-O-P score card: We're up to 21 stars on the T-O-P label -if they were all issued. In addition to the 14 heralded in TM World's July 15, 1920 -Anita Stewart T-O-P advert (see category (2)) -plus two more by heresy from JOE MARTEL, they being MARION DAVIES and HELEN TWELVETREES (he said that he actually had them!) -there were also 5 more (see our reproduction of the TM Journal July 1920 :T-O-P press account -category (1)) coming releases by WALLACE REID, NORMA TALMADGE, CONSTANCE TALMADGE, BILLIE BURKE and DOROTHY DALTON! So folks! keep your eyes open for 'em. They were indeed the mega-bucks cream of our silent movie stars. These T-O-P recordings are historical treasures!!



MARSH LABS TRANSCRIPTIONS
A PRELIMINARY INVESTIGATION

PART TWO (cont'd from RR247/8) The late Dan Goetter, jazz collector extraordinaire (but really!), furnished me some years ago with the data on the following "Eskimo Pie Time" transcriptions, which featured an orchestra directed by Harold Stokes, who, as many will recall, directed the Jean Goldkette band or a few Victor records. All these discs were made of Columbia-style laminated stock, which made for a great improvement in playback quality; the "Amos 'n Andy" records were solid-stock shellac and, inevitably, a bit noisier of surface. Each "Eskimo Pie" disc opens with a spoken announcement introducing the number to be played. Here they are:

- 5932-1: "Heigh-Ho, Everybody" (v HS)
5933-2: "Hericho" (v Clark Meyers)
5934-1: "I'm Just a Vagabond Lover" (v HS)
5935-2: "My Dear" (instrumental)
5936-2: "You" (v HS)
5937-2: "Louise"
5938-1: "I Love You More than Yesterday"
5939-1: "The One Girl"
5940-2: "Birmingham Bertha" (v HS)
5942-1: "Pay Stray"
5943-1: "Anything Your Heart Desires"
5945-1: "Junior" (v HS)
5948-1: "Blue Moon" (v HS)



Sorry die-stamped mx. didn't show up. Couldn't get the whit gook to stick on in sufficient quantity. Dammit!

- 5950-1: "Kids Again" (v HS; composer's recording)
5953-1: "How I'm in Love" (v HS)
5954-1: "Yours Sincerely"
5958-1: "To Be in Love"
5946-1: "What a Day" (v HS; sorry, out of sequence) and so much for "Eskimo Pie Time" An additional note: mxs. are die-stamped in wax in Columbia-style numerals. I'd guess, moreover, that Stokes and the band must have spent a long time in cutting all these titles in succession -- probably several consecutive sessions were involved. A further thought: allowing for the lead time between recording dates and broadcast dates of the "Amos 'n Andy" records listed above, it is possible to come up with a rough estimate of the recording dates of these masters.

(to be cont'd)

**** Marsh Labs Transcriptions Exploration
All commentary to LEN KUNSTADT of RR

EDISONIA

by Ray Wile



THE EDISON COMPANY'S TRANSITION TO ELECTRICAL
RECORDING, MAY THROUGH AUGUST 1927.
by
Ray Wile

About twenty years ago I became fascinated with the changeover period when electrical recording arrived at the Edison studios. I was able with success to establish the first electrical recording in each of the Edison series. The research has remained unchallenged and was used in assigning the information in my Edison numerical listing. Since then I have been able to obtain electrostatic copies of all of the surviving weekly transmittal sheets of the New York Recording Studios and with information gleaned from other sources it is possible with some certainty to reconstruct the changeover. Where I am certain I have indicated Acoustic or Electrical, where I am not I have placed a questionmark after my assignment. At the beginning I have pulled out what must have been electrical experiments -- later I list everything.

May 19, 1927 (Thursday)

B. A. Rolfe's Orchestra

No matrix number -- Experimental recording PROBABLY ELECTRICAL

May, 20, 21, 23, 24, 25, 1927 (Friday, Saturday, Monday, Tuesday, Wednesday) NO BOOKINGS MADE.

June 1, 1927 (Wednesday)

Kaplan's Melodists

No matrix number -- Experimental recording PROBABLY ELECTRICAL

June, 3, 4, 6, 1927 (Friday, Saturday, Monday) NO BOOKINGS MADE.

June 9, 1927 (Thursday)

May Meyer, piano

No matrix number -- Experimental recording PROBABLY ELECTRICAL

June 16, 1927 (Thursday)

Serial nos. 11740 - 11743 Acoustical recordings

May Meyer, piano

No matrix number -- Experimental recording PROBABLY ELECTRICAL

June 17, 1927 (Friday)

Bachelors' Male Quartet (First Booking)

Serial 11744 - A, B, C Red lips - kiss my blues away Rejected. Remade on 7/11/27. Test of take A on ED2226 and B on ED2227. This session presents a problem. The records were not issued and until someone listens to the tests we will not be able to determine if they are electrical or acoustic. It stands to reason that there must have been some vocal tests before electrical recording began in earnest. Green Brothers' Novelty Band Serial nos. 11745, 11746 Acoustic.

June 18, 1927 (Saturday)

May Meyer, piano

No matrix number -- Experimental recording PROBABLY ELECTRICAL

Sessions between June 20 and June 29th are all acoustic.

June 30, 1927 (Thursday)

Juan Pulido (First Booking)

Serial no. 11770 A, B, C

El Sacristan (Sung in Spanish) Rejected. Remade 7/29/27.
Mananita fria (Sung in Spanish) Passed. Issued on 60064.

B. A. Rolfe and his Palais d'Or Orchestra

Serial no. 11772 A, B, C Oh! Isabella - FT Not issued. Could be electric or acoustic.

July 1, 1927 (Friday) ACOUSTIC

B. A. Rolfe, trumpet solos.

Serial no. 11773 A, B, C Asthore Passed. Issued on 52066.

Serial no. 11774 A, B, C Russian lullaby - paraphrase. Passed. Issued on 52066.

(TO BE CONTINUED)

Comments to RAY WILE

195-28 37th Avenue
Flushing N. Y. 11358-4006

BEGINNING OF THE EMERSON DYNASTY (Actual record in possession of collector-researcher, HARRY SCHMIDT *****)

THE EMERSON-PATHE CONNECTION
by GEORGE BLACKER
and JEAN-CHRISTOPHE AVERTY
correspondence to
Jean-Christophe Averty
BP 133
6 Rue Victor Hugo
92150. SURESNES
FRANCE

EMERSON RECORDS
No. 583
LA TOSCA
(Puccini)
Constantine 4-911

VERTICAL CUT
This record is made by what is known as the "vertical cut" process. It is especially designed for playing on the latest type Victor and other similar machines, but it will play on the Victor, Columbia, etc., by means of an attachment. Read records on all machines are obtained by using an Emerson special ball 25c. (See Vertical Cut record). Records, which can be played on any machine with other records.

(continued research
PART SIX
(see RR 239/40, 241/2, 243/4,
245/6 247/8 for parts one thru five
(coordinated by Len Kunststadt)
(Editor LK notes: In the interest of cumulative research we will repeat Blacker's Emerson 300 numerical, appearing in RR 239/40... followed by Averty's current additional information.)

(GB)313: "Anvil Chorus" - Premier Quartet .. probably from Pathé 70023

EMERSON 313 - (from Averty)

The PREMIER QUARTET is not listed in French PATHE catalogues.

(GB)314: "Birds in the Forest" - Whistling Duet by Wills & Lawrence; mx no. A5 on label and faintly visible die-stamped in wax under the label. From Pathé 30104.

EMERSON 314 - (from Averty)

BIRDS IN THE FOREST - by WILLS & LAWRENCE

listed in the French PATHE Catalogue JANUARY 1914 as

"LES OISEAUX DE LA FORET" (w/ m. A. ADOLF)

par WILLS et LAURENCE, siffleurs artistiques avec accompagnement d'orchestre

recorded in London or Paris

PATHE (etched-label) 8148

Note: this item was cancelled in the French PATHE Catalogue 1918

as I do not possess this record, I cannot list the matrix number

(GB)315: "The Canary Bird" - Intermezzo -- Violin solo with bird imitations.... A mystery; no such title in either catalog

EMERSON 315 - (from Averty)

"THE CANARY BIRD" Intermezzo. Violin solo with b.m.

Note: There is no such title in the French Pathé Catalogues between 1900 and 1914, under any section "violin soli" or "bird imitations". That is really a mystery. Probably this item belongs to British PATHE Catalogue.

(GB)316: "Cupid's Kisses" - Bell Solo ... No such title in either catalog.

EMERSON 316 - (from Averty)

"CUPID'S KISSES" Bell solo.

Note: There is no such title in the French PATHE Catalogues between 1900 and 1914, under section "bell soli" or any other section.

(TO BE CONTINUED)



Kay Starr's 1949 Recordings

a listing by Tor Magnusson and Don Peak

Introduction

In 1953, Orkester Journalen (ref. 1) reported that Bob Laine, Swedish-American pianist par excellence, had made recordings with Kay Starr: "... and his tasteful playing can be heard on many of Kay Starr's records."

In 1984 we began working on a discography of Bob Laine. We were at that time unable to find any Kay Starr recording that included Bob Laine, and after Kay Starr herself declared that to her memory she never recorded with Bob Laine, we concluded that there were no such recordings.

After this was printed in the Bob Laine discography (ref. 2), new information that pointed to these recordings surfaced. This time we asked Bob Laine, who said yes, he made recordings with Kay Starr and Frank DeVol's orchestra in 1949. Bob Laine says he never was a regular member of that orchestra, but was brought in for the session at Kay Starr's special request.

Further research showed that the recordings were made for Capitol in early June 1949. This was reported in addenda to the Bob Laine discography (ref. 3).

During the search for the Kay Starr-Bob Laine recordings we collected information on a great number of Kay Starr recordings. As far as we know, her 1949 recordings have never been properly documented: Jazz Records 1942-1962 (ref. 4) only lists her recordings up to 1947, plus one session from 1949 - which one is partially erroneous - and Playback (ref. 5) only list the very early ones of the 1949 sessions.

These recordings are excellent. In addition to being a pop singer, Kay Starr is also a great jazz and blues vocalist, and the various accompaniments are generally of high class. We feel that these recordings deserve to be listed in completeness, and below is an attempt of a 1949 discography.

Discography

KAY STARR / With Dave Cavanaugh's Music

Kay Starr, vocal, accomp. by Shirley Goodie, Jr., tp / Mickey Mangano, tp / Edward Kuczborski, tb / Sy Zentner, tb / Lloyd Ulyate, tb / Dave Cavanaugh, ts / Jack Crowley, bars / Gerald Wiggins, p / Wesley Nellenmoe, g / John Simmons, b / Jesse Price, d
3865-5 YOU BROKE YOUR PROMISE (Taylor - Wyle - Pola) [78] Capitol 15380, Capitol [E] CL 13071, Capitol [Sd] C15380

Note: Recording date and personnel from Playback (ref. 5).

KAY STARR / With Merle Travis And / His Orchestra

Kay Starr, vocal, accomp. by violin / steel guitar / guitar / string bass / train whistle / mouth organ (?)
3987-2 WABASH CANNONBALL (Traditional) [78] L.A., February 18, 1949
Capitol 1660, Capitol 15419, Capitol [E] CL 13345, Capitol 54-585 [45] Capitol 54-585

Note: Recording date from Playback (ref. 5), which gives accompaniment as by "Eddie Kirk's Western Band".

KAY STARR / With Frank DeVol And / His Orchestra

Kay Starr, vocal, accomp. by Ulan Rasey, tp / Joe Triscari, tp / Ray Linn, tp / Tommy Pederson, tb / Collen Satterwhite, tb / Frances Howard, tb / Skeets Herfurt, sax / Jules Kinsler, sax / Jerome Kasper, sax / Ernest Romersa, sax / Ronald Pirozzi, sax / Arnold Ross, p / Barney Kessel, g / Harry Babasin, b / George Boujle, d / Milton Holland, d / Ralph Hansell, xyl
3988-3 HOW IT LIES, HOW IT LIES, HOW / IT LIES (Sonny Burke - Paul Francis Webster) [78] L.A., February 18, 1949
Capitol 15419, Capitol [E] CL 13127, Capitol 54-585 [45] Capitol 54-585

Note: Recording date and personnel from Playback (ref. 5).

KAY STARR / With Frank DeVol And / His Orchestra

Personnel similar to that listed above.
4238-3 POOR PAPA (HE'S GOT NOthin' AT ALL) (Harry Woods - Billy Rose) [78] L.A., mid-April 1949
Capitol 817, Capitol [E] CL 13309, [LP] Capitol T-211, Capitol [Can] H-211, Capitol 57-639 [78] Capitol 57-639
4239-2 I'M OH SO LONESOME TONIGHT (Walter Kent - Bob Merrill) [78] Capitol T-211, [LP] Capitol [Can] H-211
4240-1 IT'S THE FIRST TIME (I've Given My Heart) (Alan Roberts - Lester Lee) [78] Capitol 57-717, Capitol [Can] 78-119
4241-3 YA GOTTA BUY, BUY, BUY, FOR BABY (Walter Kent - Walton Farrar) [LP] Capitol T-211, Capitol [Can] H-211, Capitol [E] LC 6574

KAY STARR / With Frank DeVol And / His Orchestra

Personnel similar to that listed above; Bob Laine is the pianist.
4538-3 I WISH I HAD A WISHBONE (Taylor - Wyle - Pola) [78] L.A., early June 1949
Capitol 57-681, Capitol [E] CL 13167, [45] Capitol 54-681, [78] Capitol 57-681, Capitol [E] CL 13167, [45] Capitol 54-681, [78] Capitol 57-717, Capitol [Can] 78-119
4539-4 THERE'S YES! YES! IN YOUR EYES (Cliff Friend - Joseph H. Santly) [45] Capitol 54-681, [78] Capitol 57-717, Capitol [Can] 78-119
4540-2 BREAK IT TO ME GENTLY (Hope Rider - Lida Dolan) [78] Capitol [Can] 78-119

Note: After listening to these three recordings, Bob Laine says he is on the first two, but not on the third.

KAY STARR / With Orchestra Conducted by / Lou Busch

tp / 3tb / d / p / g / b / d.
5033-5 BONAPARTE'S RETREAT (Pec Wee King) [78] L.A., early October 1949
Capitol 936, Capitol 1652, Capitol [Can] C-251, Capitol [E] CL 13345, Capitol [Sd] C.936, Capitol 936, Capitol [Can] C-251, Capitol [E] CL 13658, Capitol [Sd] C.936

(To Be Cont'd with 149 discog., photos, press reports, tintype, etc.)

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380 JIMIE GAIL/No-PeaceConnections
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VICTORIA



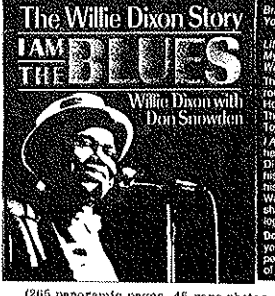
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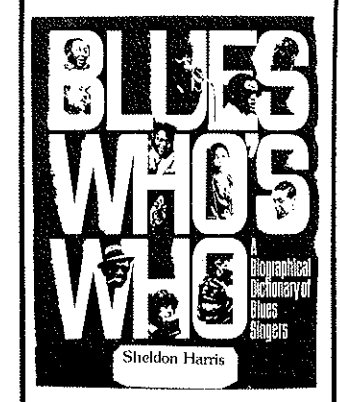
VICTORIA SPIVEY, vocals, piano, organ, etc.
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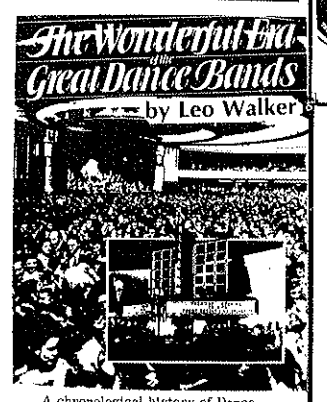
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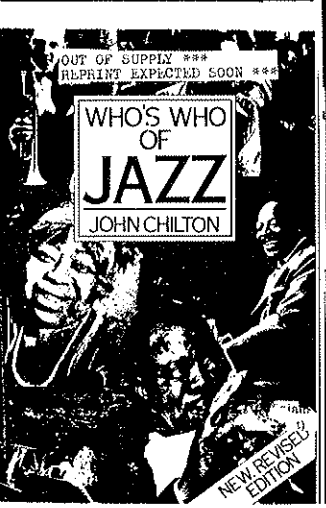
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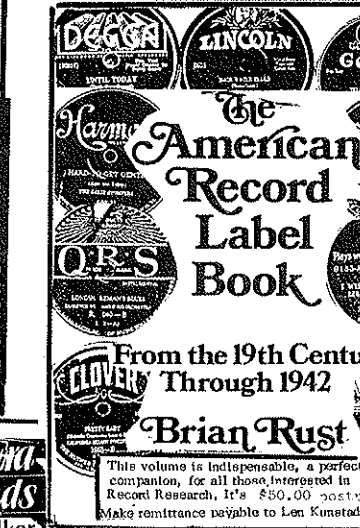
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